



edward johnson building
faculty of music
university of toronto

FACULTY ARTISTS SERIES

PROGRAM IV

WALTER HALL

SATURDAY, MARCH 24, 1984

8 P.M.

PROGRAM

Seven Variations on a Theme from
Mozart's 'Magic Flute'

LUDWIG VAN BEETHOVEN

VLADIMIR ORLOFF, cello; PATRICIA PARR, piano

A reviewer who attended the premiere of these variations, in 1802, complained that the work was "accompanied by a cello which is obbligato throughout", and that "whoever plays the cello part must have complete command of his instrument". That the cello played throughout the work, and had important material allotted to it, would have surprised Beethoven's contemporaries. Traditionally, sonatas, variations and other duos tended to feature the keyboard part, to the extent that performances could be given with or without the second instrument. Although the original title page of this work lists the piano first, Beethoven designates the cello part as obligatory (obbligato), since its contribution is equal and not secondary to the piano. No doubt it was this novel compositional procedure that displeased the reviewer; otherwise the Variations conform harmonically and structurally to the late classical norm.

Sonata No. 5 in E minor, BWV 1034

JOHANN SEBASTIAN BACH

Adagio ma non tanto

Allegro

Andante

Allegro

SUZANNE SHULMAN, flute; DOUGLAS BODLE, harpsichord

Bach arrived in Dresden in 1717 to play in a "contest" against the organist Louis Marchand, who, after eavesdropping on Bach in rehearsal, lost assurance and disappeared. Although the contest never took place, more important for the composer was his discovery of the fine court orchestra of Dresden. It was here that for the first time he heard the transverse flute (a flute played to the side) rather than the recorder-like instrument he was accustomed to. Bach was sufficiently impressed with this "flauto traverso" that he specified its use in any subsequent works that required the flute. The sonata is one of a set of three that have figured basses rather than complete

Bach - Sonata (cont.)

keyboard parts; it is up to the performer or editor to realize the composer's intentions from the single notes and chord symbols that constitute the accompaniments. Like the sonata da chiesa (church sonata), this work has alternating slow and fast movements. The opening adagio is grave in character; the third movement, in the relative major, is more lyrical and ornamented. Both second and fourth movements feature highly contrapuntal textures and display great virtuosity on the part of both composer and performers.

INTERMISSION

Quatuor pour la fin du temps
(Quartet for the End of Time)

OLIVIER MESSIAEN

1. Crystalline Liturgy
2. Vocalise for the Angel who announces
the End of Time
3. Abyss of Birds
4. Interlude
5. Praise to the Eternity of Jesus
6. Dance of Fury for the Seven Trumpets
7. Tangles of Rainbows for the Angel
who announces the End of Time
8. Praise to the Immortality of Jesus

LORAND FENYVES, violin; JAMES CAMPBELL, clarinet;
VLADIMIR ORLOFF, cello; PATRICIA PARR, piano

"I saw an angel full of strength, descending from the sky, clad with a cloud, covered with a rainbow. His face was like the sun, his feet like columns of fire. He set his right foot on the sea, his left foot on the earth, and standing on the sea and on the earth, he lifted his hand to the sky and swore by Him who lives in the centuries of centuries saying 'There shall be no more time, but on the day of the Seventh Angel's trumpet, the mystery of God shall be accomplished'."

Messiaen - Quartet (cont.)

This passage from the Revelation of Saint John, Chapter Ten, was Messiaen's "inspiration" for the Quartet, his only large scale chamber work of the time. In June, 1940, the composer, (while a soldier) was imprisoned in Saxony. His German captors allowed him to keep the bag of scores he was found carrying; in prison he met two other musicians who had been allowed to keep their instruments, a clarinet and a violin. A cello, albeit in bad shape and missing one string, was found for the cellist. Although he had no immediate access to a piano, Messiaen included a part for it in the Quartet, and eventually an old upright piano (with sticking keys) was brought in for the "premiere". The four musicians played in freezing weather before an audience of soldiers, peasants, intellectuals and clergymen, as many as five thousand, according to one account.

The first movement uses imitations of birdsong played over ostinati based on Hindu rhythms. In the second movement, a violent introduction and coda contrast with the "plain-song" of violin and cello. The next movement is a clarinet solo which uses more birdsong imitation. Following the brief and scherzo-like Interlude is a broad and expressive duet for cello and piano. The Dance of Fury is a rhythmic study for the four instruments playing in unison. The seventh movement comprises variations on two themes, given by cello and piano, respectively. Like the duet for cello and piano, the final movement (for violin and piano) expresses serene exultation.

The composer returned to Paris at the end of 1941; the Quartet had its first concert performance in June of the following year.

- Program notes by Dean Bradshaw

PERSONNEL

Distinguished Winnipeg-born organist, pianist and harpsichordist DOUGLAS BODLE is a member of the staff of the Faculty of Music and is a busy soloist and accompanist throughout Canada, the United States, and abroad. He is organist and choir director at both St. Andrew's Presbyterian Church and the Holy Blossom Temple and is also director of the Faculty's Collegium Musicum.

JAMES CAMPBELL has achieved international recognition and universal praise in the decade since he graduated from the Faculty of Music, and won the CBC Talent Festival and the Jeunesses Musicales International Competition in Belgrade in 1971. He has since become one of an elite group of solo clarinetists in the world and has performed as soloist with orchestras across Canada and in Europe, including the Toronto Symphony, the National Arts Centre Orchestra, the Belgrade Symphony Orchestra, the Baden-Baden Symphony Orchestra and the National Radio-Television Orchestra of Spain. He has given over 1000 concerts in 16 countries and has performed with such artists as the late Glenn Gould, Elly Ameling, Janos Starker, as well as with the Guarneri, Allegri, Fine Arts and Orford String Quartets. He was a founding member of the chamber ensemble, Camerata.

LORAND FENYVES, a professor of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet, and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years the concertmaster of L'Orchestre de la Suisse Romande, he performed almost the entire concerto repertoire with that orchestra. In addition he conducted master classes of international renown before coming to Canada in 1965. He continues to receive plaudits from his ever-growing international audience.

VLADIMIR ORLOFF, a professor at the Faculty of Music, born in Odessa, made his debut in 1947 with the Bucharest Philharmonic, and was awarded first prize at the Bucharest International Competition in 1953, Warsaw in 1955, and Geneva in 1957. His career has taken him to four continents and following a period with the Vienna Philharmonic and a Professor Extraordinaire at the Vienna Academy, Orloff joined the Faculty of Music where, along with his busy teaching schedule, he manages to continue his international career.

Toronto-born PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert, on radio, television and with major symphony orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. As a professor at the Faculty of Music she performs frequently with many of her colleagues.

Toronto-born SUZANNE SHULMAN is a graduate of the Faculty of Music, U. of T., where she studied with Robert Aitken. She has performed in more than twenty countries and has appeared as soloist with the Toronto and Quebec Symphonies, the Hamilton Philharmonic, the McGill Chamber Orchestra and the BBC Orchestra of Great Britain. With a special affinity for chamber music, she is a founding member of Canada's creative ensemble CAMERATA. Miss Shulman has collaborated with the late Glenn Gould, Maureen Forrester, Jean-Pierre Rampal and the Orford Quartet. She is currently teaching at McMaster University, and the Faculty of Music and Royal Conservatory of Music. As a duo, Miss Shulman and Douglas Bodle have been playing together for ten years.

Next event: U. of T. Concert Band
Conductor: Melvin Berman
MacMillan Theatre
Sunday, March 25, 3 pm, Free